

certs of Mr. Harrison—we come to the consideration of the dramatic matter, simple and combined with music, that claims notice in the week just past.

The entertainment most aired—so far as music and the dramatic action involved—is the English Opera at the Olympic Theatre, which is bringing forth the Richings Opera, with *Madame Quixote* as its centerpiece, in a style that challenges opposition and invites admiration.

We have already in this column spoken in terms of warm admiration of Miss Richings and the depth of conscientious feeling that she brings to bear upon everything she does. Let it be remembered that it is in such a person, who never accepts her role as a matter to be forgiven before whom she presents herself, that on all occasions throws herself into the work, and endeavours to do with all her soul and power, and, although when she first appeared on our boards she was greeted with coldness because she appeared to be new, she has now become so understood that a devoted and painstaking artist has been maintaining to their measure. Of Mrs. Seguin we have already spoken also in terms of high praise; so we have of Mr. Hamble, Mr. Campbell, Mr. Seguin and the Musical Troupe. It is to be remembered that this company will have four or five years before our part faces shall see the light. Wherever they may go they will command the respect of all persons of true art.

Of Washington we can only say that the sparkling company of *Les Femmes d'Alger* sweeps the boards; that the company of *Les Femmes d'Alger* is so good that the management are going to have a new spectacle called the "Birds of Paradise," with the principal part to be played by the Misses Blakey, and of which more in our next, when we shall have seen it.

At the Academy Theatre, the Worrill artists, who have been here and that of the opera house, are doing very well, and are—very good—burlesque

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